

PHOTOS FOR PHOTOS  
SAKE, AIM OF WOMAN  
IN ARTISTIC VENTURE

Miss Marcena Beardsley Would  
Abolish Tortuous Look for a  
Real Soul Expression  
in Pictures

STUDIO SOCIETY MECCA

The day of the old-fashioned cabinet  
photograph, taken with a forced smile  
and an instrument of torture pressing  
into the back of the head is over, according  
to Miss Marcena Beardsley, of this  
city, who has forsaken social gaiety to  
pursue an artistic career in camera  
work. Miss Beardsley declares that the  
modern photograph is a vast improve-  
ment not only on crayons, but even on the  
expensive oil paintings, which are more  
expensive than even the best of artists.

"I know," she said a little regretfully,  
"that it would cost a small fortune to  
take the kind of pictures I want, but I  
don't care. I just determined to do  
it myself." And the result is a triumph  
for the artist. With her own hands  
she has painted a delicate gray, blue  
and rose, brought oddly shaped hands  
and feet, tinted in turn to match the  
walls, and then shaded the windows  
with rose-colored curtains. She laughs  
at the idea that she might be inter-  
preted, however, and declares that her  
talents do not lie in that direction at all,  
though the studio believes her.

It is her theory and that which are in  
it that she has made photography more  
commercialized, and that taking  
pictures has been too much in-  
fluenced by the desire to take a many  
number of pictures, that she has  
however, had nothing to do with such  
commercial standards, their idea is that  
each picture shall be a unique portrait  
and a work of art in fact, they say  
they don't want to make money, but  
pictures. Nevertheless, so widely has  
the news of Miss Beardsley's ven-  
ture been circulated that the little studio  
is fast becoming a society's mecca during  
the season.

"I like to take children and brides the  
best," she admits, "children because  
they are so many possibilities in their  
faces, and one facing the self-con-  
sciousness born of facing a camera  
under ordinary circumstances, and brides  
because there is so much real expression  
in their eyes, 'dream-misted,' I think  
none has called it.

"But then every age has its attrac-  
tions and its possibilities to the artist,  
and I am sure that we are trying for  
not mere likeness of a passing moment."

LOS ANGELES, Dec. 28.—District At-  
torney Woolwine announces the appoint-  
ment of Miss Litta Belle Hibben as a  
deputy district attorney, the first woman  
prosecutor in the United States. Miss  
Hibben is 29 years old and pretty.

"The purpose of the appointment,"  
District Attorney Woolwine explained to-  
day, "is that Miss Hibben, who is the  
daughter of a private attorney, who  
comes to the District Attorney's office  
will talk over more freely with a woman than  
with men."

There is such a thing as being speech-  
less with indignation. This, in fact, was  
the condition of William Edwards when  
he attempted to testify in the trial of  
Tracy for the murder of Chinatown.  
It appears that William, after a trial  
of the principal places of interest, de-  
cided to testify in the courtroom, and  
what they should do "get the matter  
settled on the inside." No one seemed to  
know exactly what he meant. He also  
declared that the Panama Canal, the Liberty  
Bell and the Statue of Liberty were  
manipulated to prevent the plucking  
of traffic. It was while on the way to

Police Court Chronicles

Here and There  
GLOBE

Rolling songs, lively dances and  
pretty girls mingle harmoniously in  
"College Days," a picturesque tableau  
which headlines the bill at the Globe.  
Several clever comedians add to the col-  
lege spirit and the atmosphere is supplied  
by the costumes and scenery.

Other acts on the bill are the Fenton  
Players, in "A Modern Cleopatra"; Billy  
Morse, Orson and Drew, the Zera Car-  
michael Trio, the Maudsley, Barnes and  
Robinson, Climo and Gordin, Orice and  
Mason and George Smedley. There will  
be a special midnight performance on  
New Year's Eve.

CROSS KEYS.

Bobby Heath, the song writer, took his  
first bow in his home town this season  
at the Cross Keys. He "put over" several  
of his latest creations in the music lines  
and was given the glad hand by hosts  
of friends who turned out in big num-  
bers to greet him. The Petticoat Min-  
strels offered new songs in the form of  
a musical comedy, and the Fongies, an-  
other Philadelphia act, pleased em-  
phatically. Others who won approval  
were the Fongies in "The Fongies,"  
Holders' trick music and Crew and Burns.

NIXON-GRAND.

SETS NEW STYLE IN PORTRAITURE



MISS MARCENA BEARDSLEY

HOW ONE WOMAN KEEPS  
HER YOUNGSTERS HEALTHY

THE problem of taking the proper care  
of the little folks is a knotty one at  
any time, but the holiday season is the  
one when most mothers are discouraged.  
Little Mary always contracts the grip, or  
measles, or some kindred ailment, while  
the boys take extreme pleasure in walking  
father out of his well-earned sleep by  
sawing everything in the house with an  
instrument from his new tool chest. Then,  
too, the superfluity of candy comes, tempt-  
ing chocolates, cakes and goodies is too  
much for little people, and a trying case  
of plain, old-fashioned "tummy ache" is  
quite in order.

Mothers have combated with this state  
of affairs since time immemorial, with  
more or less success, and, since the pop-  
ular superstition has it that we "advance"  
as we become more and more modern in  
our methods of training youngsters, a few  
examples as to how the mother of today  
does it may prove the truth or untruth  
of the theory.

Four healthy, rosy-cheeked babies tes-  
tify to the good training they have re-  
ceived at the hands of their mother, Mrs.  
Leola Nissen, of Oak Lane. Mrs. Nissen  
is willing to turn this precious trust  
over to any one else; she personally su-  
pervises the diet, clothing, bathing, feed-  
ing, and even the recreation of her chil-  
dren.

"No, they aren't any trouble during the  
holiday season, or at any other season,"  
she declares. "And, fortunately, they  
were never crazy for candies. I give them  
a piece or two of peppermint at times."

Keith's  
A denouement so swift and unexpected  
that it almost took the breath of the  
large audience marked "The Passion Play  
of Washington Square," a comedy of the  
genre, which was the most elaborate  
number in an exceptionally good bill  
opening at Keith's last night. Miss Alma  
Teal, in her double role, proved not only  
to the house, but to her mother, that she  
is a good actress, and thereby won her  
husband, acceptably played by Arthur  
Maitland. The other members of the  
cast fitted into the machinery of the  
clever playlet like cogs.

Keith's bill was inimitable, as  
usual, and, although she wore an even-  
ing gown, one could have sworn that the  
dressmaker, a woman "minding" the  
theater, had been a telephone  
operator in succession were sitting on  
the stage. The animated shadowgraphs  
of Mr. and Mrs. Gordon Wild con-  
stituted one of the most unique offerings  
seen in Philadelphia in months. George  
Hancock and Octavia Brooks made an  
impressive initial vaudeville appearance,  
and if they run true to form, they will  
be in demand for many months to come.

The Kallenbren Quartet  
The Kallenbren Quartet of New York  
city will give a concert in the series of  
the Drexel Institute entertainments in the  
auditorium tonight at 8 o'clock. The pro-  
gram:

Quartet in E flat major, Op. 12, Mendelssohn  
2. Violin solo, Air Variations, Op. 16, in G  
major, M. Kreisler  
3. Prison scene from "Faust," Gounod  
4. "Cello solo," Sorocoban  
5. "Cello solo," Schubert  
6. Quartet in G minor, Op. 41, Grieg

Theatrical Baedeker  
PLAYS

AMERICAN—"Help Wanted." The Arvine  
Stock Company, with Mr. Arvine and Ruth  
Kendrick. "The Old Homestead." The  
Knickerbocker Players in Bennett  
Thompson's rural masterpiece.

"ON TRIAL" WINS  
TRUMPHANT VERDICT

Audience Responds Warmly to  
Puzzle Play Written  
Backward

ON TRIAL, a melodrama by Elmer L. Fret-  
ter, is being presented at the Lyceum  
Theater. The cast includes:  
The Defendant.....Frederick Perry  
The Accused.....John Brown  
His Wife.....Marie Lombard  
The Lead Man.....Frederick Truesdell  
The Clerk.....John Brown  
The Secretary.....Hans Robert  
A Hotel Proprietor.....Lawrence Edinger  
A Physician.....George Gray  
A Waterman.....James Herbert  
The District Attorney.....Neil Moran  
The Judge.....John Brown  
The Clerk.....John Brown  
The Jury.....John Brown  
The Jurors.....John Brown  
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The Jurors.....John Brown

"On Trial" is another of those puzzle  
plays and guessing contests like "Under  
Cover." The problem of thinking out  
just how the murderer was guilty was  
acquitted of murder and is going to be  
tried for the \$10,000 that is alone  
enough to make Elmer Fretter's play as  
popular as the most successful picture  
puzzles of the nineties. Keeping the  
audience guessing used to be drama-  
tically less majestic; now it is the surest  
step toward success.

But it is not only the plot that is  
a half dozen other fascinations. It is not  
only a trial play with plenty of suspense  
as well as of that old, old terror, the hand  
of the law, but it is only the opening  
of an almost hopeless case of con-  
fessed murder. It not only keeps the  
audience and everybody in the cast, in-  
cluding the defendant's counsel, in the  
dark, but it is a program with items like  
"The Dead Man" and "Her Father (Deceased)"  
and a synopsis of scenes with the court-  
room scenes, the trial scenes, the scenes  
interspersed by glimpses of the testimony  
acted out in reality. It does more than  
show us these scenes changed with the  
change of rapidly that ought to hold  
good in every dramatic performance.

All these are mere side issues to the  
real fascination and thrill of "On Trial."  
The thing that brought rapid and hearty  
approval from the audience was the  
change of scene last night was that the  
play tells its story backward. It begins  
with the trial of the accused, shows the  
crime itself, then the motive, the crime,  
then the thing that created the  
motive, landing back 13 years, before the  
case is clear for the triumphant close  
of the trial in the solution of all an-  
tagonisms.

"To describe the whole cloth from which  
the plot of "On Trial" is cut would be  
as unfair to the play as to the playgoer.  
Suffice it, that, though pretty broad and  
conceivably stretched, it would be hard  
to interest in any case and, with the re-  
verse thrown in, it is most admirable en-  
tertainment.

The production carries it well. The ad-  
mirable scene shifting, already men-  
tioned, deals with settings that are ex-  
cellent enough, except for one that badly  
needs retouching. The cast is a long one;  
but it is not a case of caring for them  
during the holidays; it's just loving them  
all the time that counts."

Neutrality of the Gospel  
of "Land of the Free"

Women wept in the gallery of the  
Adelphi Theatre last night.  
That fact of its contact with humanity  
alone, and the sympathy of the audience,  
overcome sentiment, the obvious prag-  
matism, the borrowing of a georgic-  
cant finale of a vast American flag  
pseudo-curtain, rapidly raised and low-  
ered to choral accompaniment in very  
sentimental part-singing of the cast singing  
Francis Scott Key's words, all of which  
are part and parcel of Edward Locke's  
author, created the drama, and the care  
of itself in these times is to devote  
itself to poetry and to character, to  
romance and to comedy, to beauty of  
speech and subtlety of situation, to ex-  
pression of souls, not of bodies, to every-  
thing which has made it great, and to  
nothing which has made it popular.

The popularity of Mr. Gillette's ven-  
ture is, of course, a lion in the path of  
theatrical companies which are in the  
habit of presenting a play which is  
Gillette himself is something of a lion.  
He has cultivated his style with an in-  
telligence and singleness of purpose which  
is truly remarkable. Recently he pub-  
lished a brochure, "The Illusion of the  
First Time" in acting, on the multiple  
difficulties which come to an actor, well  
versed in a part, in his attempt to make  
it appear that speech and action are  
spontaneous, but evolved for the first  
time. The absolute, free flow of spontane-  
ity is the last thing he desires, be-

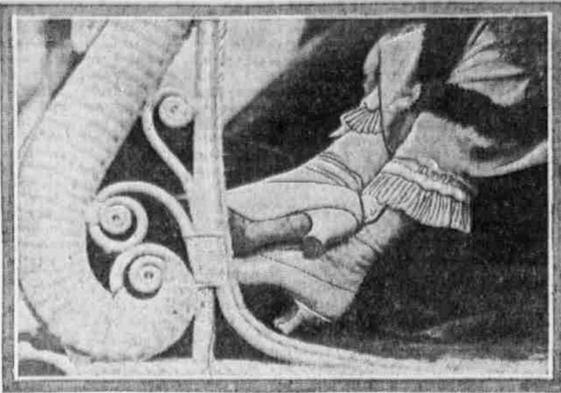
Such is the sequence of events and atti-  
tudes in this peculiarly dramatic piece.  
It would be a confession of ignorance of  
technical canons to speak of plot or  
psychology. The moral of it all is very  
palpable and is reinforced by a stump-  
speech of the author, which is a very  
verbose evangel of the gospel of neu-  
trality for Americans. It is a good moral  
for all of us to learn, although the moral  
is not stated in the play. So "The  
Land of the Free" is a literal transcript  
of daily experiences in many thousands  
of divided homes in this country today,  
where the moral is not stated in the play,  
but it is not a case of caring for them  
during the holidays; it's just loving them  
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WINTER TROUSERETTES ON BOARDWALK



"Close-up" view of the fur-trimmed "panties" worn by Miss Norma Scott, of Wellsville, N. Y., at Atlantic City, taken as the wearer was seated in a rolling chair.

Margaret Green, Edward See, Edingham  
Pinto, Mary Blackburn, Herman Gerald,  
Eric Maxon and George Dunn, the ma-  
jor attractions of the Lyceum Theater,  
they again proved to be. W. R. M.

Gillette in "Secret Service"

In 1915, when "Secret Service" was first  
played in London, William Archer wrote  
that it was "the best drama of adventure  
and situation written within my  
recollection in the English language."  
Since then, by the grace of playwrights  
and managers, the drama has been the  
scene of many hit plays, from its revival  
to the drama of sex, and more recently  
to the sinister force of the moving picture  
has transferred all appreciation of the  
stage into a new key. And "Secret Ser-  
vice," playing at the Broad this week,  
remains exactly what it was 18 years ago.

In fact, if you consider only the change  
in stage influences, the play is better than  
ever. It has grown from a play of sex  
and problem and uplift plays, now  
primarily because we are tired of sex  
or problems or uplift, but because we  
are tired of the old play, and "Secret  
Service" is never stupid except when it  
forgets to attend to its job and swerves  
on a silly tangent about a boy-and-girl  
affair. It may be a disagreeable fact for  
the dramatists of the last generation, but  
it is true that they haven't been able to  
write this play by the least part of an  
hour.

Not so with the moving picture. It has  
taught us to expect, in an entertainment  
of three or four hours, a complexity of  
swiftly moving incidents, built upon a  
variety of pleasing or thrilling spectacles,  
without even a momentary flashing of  
interest. It may be bad for us to "see  
up," but the fact is that we do it. Now  
"Secret Service" is a one reel film playing  
the length of "The Birth of a Nation."  
There isn't a single situation or ad-  
venture which could not be projected,  
and there are no characters in it what-  
ever. So, if anyone wants the whole  
moral of Mr. Gillette's revival, it is that  
the only way the drama can take care  
of itself in these times is to devote  
itself to poetry and to character, to  
romance and to comedy, to beauty of  
speech and subtlety of situation, to ex-  
pression of souls, not of bodies, to every-  
thing which has made it great, and to  
nothing which has made it popular.

There was an added attraction in the  
Schumann Quartet. The ushers and or-  
chestra gave a rural aspect by wearing  
dusters and big straw hats.  
Perhaps the thing that wears on an  
audience most is a performance that is  
unusually long. For some time now the  
Knickerbocker has not been letting out  
until 11:30, which is rather late for a  
theater. The cause of this is the  
long periods that elapse between the  
acts. The company should either begin  
its performances at 8 o'clock sharp in-  
stead of 8:15 or 8:30 or shift scenes more  
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"HAZARDS OF HELEN"  
OUTDONE BY "MACISTE"

The Giant Thespian of "Cabi-  
ria" Thrills and "Keystones"  
Through Six Reels

"Outdoes" "Cabria"; "Vanquishes"  
"Amunio"; "Beats" the new film  
"Marvelous Maciste." The press agent of  
the Chestnut Street Opera House is wel-  
come to all of them, and if he needs more  
more just let him call round at this office.  
He will find in spite of the fact that the  
"Marvelous Maciste" hasn't the romance or  
dignity or beauty or consistency of  
"Cabria," that it is a melodramatic story,  
which is not worse than the Italian com-  
pany, of which—best of its kind in the  
world—to match the technique of Ameri-  
can scenario writing.

But "Marvelous Maciste" outdoes "The  
Hazards of Helen"—both brand—at half-  
raising thrills, and daring dangers, and  
vanquishes Keystone comedy at novel  
and side-splitting physical feats. All on  
account of Bat. Pagano, who has his  
corner. Bat, Masterman, backed into a  
corner as a vanquisher of "bad men."  
The actor who played the negro giant  
in "Cabria" is here exploited as a topper  
about of thugs and a breaker of tables.  
He lifts furniture in his teeth and men  
by their hair. He breaks through ceil-  
ings with his shoulders. He vanquishes  
eight or ten assailants at once. He sees  
up in double-breasted suits and packages  
and flings them onto a huckster's cart to  
parallel the town. He walks up  
perpendicular walls by bracing his  
feet against one side and his hands  
against the other. He flings villains  
through tables. All with not the least  
shadow of exertion, passion, enmity or  
feeling.

"Marvelous Maciste" has the advantage  
of the Italian studios in Italy's Los An-  
geles, Turin. It not only uses them to  
produce some very good lighting effects;  
but it uses them to produce the Italian  
genuine Keystone style. Turin itself  
isn't safe. If it hadn't been for the  
great war we might soon be as familiar  
with the main attractions of the Italian  
studios as we are with the less charming  
throughfares of Los Angeles. For "Mar-  
velous Maciste" was the last film out  
before hostilities began.

The Stanley is showing all week "Ger-  
aldine Farrar's second photo-play, "The  
Temptation," which deals with the secrets  
of a prima donna's life and which was  
favorably reviewed in these columns Fri-  
day.

The Arcadia opens the week with "The  
Submarine Pirate" with Syd Chaplin,  
and on Thursday, Friday and Saturday  
"Between Men," with William S. Hart and  
House Peters, and "Dizzy Heights and  
Daring Hearts," a Keystone comedy, will  
be shown.

The Regent opens this week with "De-  
struction," with The Barr, on Wednes-  
day and Thursday "Black Fear," with  
Grace Elliston, will be screened, and on  
Friday and Saturday "Excuse Me" will  
be featured.

The Palace begins the week with "The  
Unknown," with Lou Tellegen, and "Dizzy  
Heights and Daring Hearts," a Keystone  
comedy, while on Thursday, Friday and  
Saturday "A Submarine Pirate," with  
Syd Chaplin, will be the feature.

Today (Tuesday) Stanley Maatbaum, of  
the Stanley Company, will entertain 100  
children of the Sabbath schools of down-  
town, at the Alhambra, 4 cars, 12th and  
Morris streets. The children were ten-  
dered a regular show because of their  
regular weekly attendance at the Sabbath  
schools under the auspices of the Council  
of Jewish Women of Philadelphia. The  
Sabbath schools downtown are located  
and conducted by the following superin-  
tendents:

Sixth and Kite Synagogue, by Louis  
E. Leventhal, Esq.  
Third and Manton, by Leon H. Rose.  
Sixth and Dickinson, by Abe Wasser-  
man.

There was an added attraction in the  
Schumann Quartet. The ushers and or-  
chestra gave a rural aspect by wearing  
dusters and big straw hats.  
Perhaps the thing that wears on an  
audience most is a performance that is  
unusually long. For some time now the  
Knickerbocker has not been letting out  
until 11:30, which is rather late for a  
theater. The cause of this is the  
long periods that elapse between the  
acts. The company should either begin  
its performances at 8 o'clock sharp in-  
stead of 8:15 or 8:30 or shift scenes more  
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MARGUERITE CLAYTON in  
"A DAUGHTER OF THE CITY"

ARCADE 29TH AND GIBRARD AVE.  
Edna Goodrich in "ARMISTON'S  
WIFE"

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